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MISS:TURNER















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*EDWARD MILLER*  
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— Si quid novisti, rectius istis;  
candidus imperti: Si non, his utere mecum.  
Hor: Epif.


---

L O N D O N

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside,  
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*E. W. Miller*





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# III MUSICAL PUBLICATIONS

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HARPSICH <sup>D</sup> MUSIC	HARPSICH <sup>D</sup> MUSIC	HARPSICH <sup>D</sup> MUSIC	VOCAL MUSIC
Sonatas continued from Plate II	Single Sonatas & Lessons for the Harpsichord or Piano Forte	Overtures continued	English Operas continued
Kelner's Preludes..... 1 0	Mooock's Lessons 0 6	Six Select by Vanhal &c 10 6	Almena 1 2 & 3 each 3 0
Kelways..... 10 0	— Rondo 1 0	Theatrical Candidates 0 6	Amintas 6 0
Kirshaw..... 1 0	Arnold's Lesson 1 0	Thomas & Sally 0 6	D <sup>o</sup> N <sup>o</sup> 1 & 2 each 3 0
Langs..... 8 0	Babbicocchi's 1 0	Tom Jones 0 6	Artaxerxes 10 6
Le Brun Op 2 10 6	Barbant's 1 0	Vanhals N <sup>o</sup> 12 & 15 2 0	Baucis and Philemon 8 0
Muslewecks 3 0	Barbers 1 0	Waterman 0 6	Black Moor 1 0
Mollen's Two Sets each 10 6	Carters Rondo 1 6	Wedding Ring 0 6	Brick Dust Man 2 0
— easy Lessons Op 5 6 0	Castrucci's Lesson 0 6	Yarnold's 7 6	Buxom Joan 6 0
Mullys 10 6	Cox's Organ Music N <sup>o</sup> 1 & 2 ea 1 0	Favorite Airs with Variations for the Harpsich <sup>d</sup> or Piano Forte 0 6	Capricious Lovers 9 0
Nares's 10 6	Debatz's Lessons 0 6	Air de Julie 0 6	Captive 1 0
Naumann's 5 0	Eichner's Allendale 0 6	Alten Aken 0 6	Choice of Harlequin 7 6
Nichelmann's 4 0	Fislin's Lessons 1 6	Ally Croaker 0 6	Christmas Tale 10 6
Nicolaus Op 1, 5, & 7 each 10 6	Gallup's 1 & 2 each 1 0	Auld Robin Gray 1 0	Comus 9 0
Orgitano's 10 6	Gracis 1 0	Black Joke Clementi 2 0	Collagers or W <sup>m</sup> & Nancy 1 0
Pellegrino's Op 7 5 0	— Battle of Rosbach 1 0	Bach's Canzonet 1 0	Country Courtship 2 0
Pergolesi 2 Sets each 7 6	Gudin's Lessons 1 0	Black Joke Clementi 2 0	Cymon 10 6
Piozzis 3 10 0	Handels Water Music 0 6	Correll's Minuet 0 6	Dead Slave 5 0
Pugnani's 10 6	Heron's 1 & 2 Lessons each 1 0	Debatz's Minuet 0 6	Deserter 7 0
Raupach's 10 6	— Volunteers 2 0	Look Russian D <sup>o</sup> 0 6	Doctor Faustus 2 6
Riccis 4 10 6	Jackson's 1 0	For Sally I sigh 0 6	Druids 6 0
Richters 2 <sup>d</sup> Set 10 6	Kunzen's 0 6	Fic may prethee lohn 1 0	Election 3 6
Roesers 6 5 0	Schobert's Lessons 1 0	Gardner's Minuet 0 6	Elfrida 8 0
Rushs 1 <sup>st</sup> Set 10 6	Scoulers 1 0	Carot in Otho 0 6	Elopement 2 6
— 2 Set 6 6 0	Sharps 1 0	Geminiani's Minuet 0 6	Ephesian Matron 6 0
Sarti's 3 0	Smethergels 1 0	Hawkins & Wades D <sup>o</sup> 0 6	Fairy Prince 6 0
Scarlatti's Book 6 <sup>th</sup> 5 0	Taylor's 1 <sup>st</sup> 1 0	Hesper's Ghost 0 6	D <sup>o</sup> N <sup>o</sup> 1 & 2 each 3 0
Schetky's 8 10 6	— 2 <sup>d</sup> 2 0	Jolly Young Waterman 0 6	Floca or Hob in the Well 2 6
Schmid's 2 Sets each 7 6	Wagensells 1 0	Lady Coventry's Minuet 0 6	Golden Pippin 7 6
Schobert's Op 1 2 & 3 each 3 0	Weldens 0 6	Lady Powis's D <sup>o</sup> 0 6	Grenadier 2 0
— 4 5 & 8 each 3 0	Overture for the Harp <sup>d</sup> or P <sup>o</sup> Forte 0 6	Lorly Nancy 0 6	Guardian out Willed 9 0
— 9 & 10 each 5 0	Abels 6 0	Lorly Nymph 0 6	D <sup>o</sup> N <sup>o</sup> 1, 2, & 3 each 3 0
— 11 10 6	Amintas 0 6	D <sup>o</sup> Hook 0 6	Institution of the Carter 4 0
— 19 3 0	Artaxerxes Arne 0 6	Martin's Minuet 1 0	King Luther 10 6
Schumann's 3 5 0	— Tente 0 6	Old Highland Laddie 1 0	Ladies Frolic 4 0
— 5 & 7 each 10 6	Athridates 1 0	Parry's Air 10 6	Ladle 2 0
— Parts to D <sup>o</sup> each 6 0	Bales's Medley 10 6	Rural Felicity 0 6	Lullput 2 6
Schwinds 9 7 6	Blackmoor 0 6	Saw you my father 0 6	Love in a Village 2 0
— Minuets 1 6	Capricious Lovers 0 6	D <sup>o</sup> Hook 0 6	Magbeth 6 0
Sharps 10 6	Christmas Tale 0 6	Snow's Variations 2 0	Maid of Oaks 10 6
Smiths 5 6 & 8 each 10 6	Comus 0 6	Straub's Mecklenburg Carot 1 6	Mischance 2 0
— Minuets 2 6	Cymon 0 6	The Rose 1 0	Monster of the Woods 4 0
Smethergels 5 0	Deserter 1 0	Thou Soft flowing Avon 0 6	Mother Shipton 2 6
Staw Op 3 & 5 each 1 6	Election 0 6	Thro' the Wood Laddie 0 6	Padlock 6 0
— 4 5 0	Elopement 0 6	To thee O gentle Sleep 0 6	Palace of North 2 0
Svanberg's 2 5 0	Fair Quaker 0 6	Tweede Side 0 6	Peep behind the Curtain 4 0
Taylor's Sonatas 10 6	Elfrida 0 9	Water Parted 0 6	Pharriacs 9 0
— Divertiments 5 0	Guadalmis 0 6	When I Followed a Lap 0 6	Pigmy Revels 2 6
Thomson's 3 0	Haydn's 3 each 2 0	Voluntaries & Fuges for the Organ or Harpsichord 0 6	Poor Vulcan & Portrait each 6 0
Three Collections of Minuets & Dances by Adillante ea 2 6	Institution of the Carter 0 9	Mooock's Voluntaries 4 0	Quaker 6 0
Fuchers 2 6	Jomellis 1 6	Blewitts Op 2 8 0	Recruiting Sergeant 6 0
Tocochis 10 6	Juldee 0 6	Boyce & Green's Book 3 5 0	Royal Merchant 9 0
Vanden Cleyns 6 0	King Arthur 0 6	Broderips easy Fuges 1 0	— Pastoral 25 0
Ventis 10 Sets each 10 6	Lionel & Clarissa 0 6	Cirri's Organ Pieces 5 0	— Shepherd 9 0
Wagnsells easy 3 0	Love in a Village 0 6	Eighteen easy Voluntaries 1 0	School for Fathers 6 0
— 2 10 6	Maid of Oaks 1 0	Greenes D <sup>o</sup> 5 0	Seraglio 10 6
Wagnsell Agrels &c 5 0	Mother Shipton 0 6	Green & Travers's Book 1 <sup>st</sup> 5 0	Shakespeare's Ode 4 0
Wells 6 0	Padlock 0 6	Handel & Green's D <sup>o</sup> 2 <sup>d</sup> 5 0	Sylphs 4 0
Wolff 5 0	Patte & Roger 0 6	Handels D <sup>o</sup> 4 <sup>th</sup> 6 0	Theatrical Candidates 3 0
Xalons Op 5 & 6 each 10 6	Periodical 12 Numbers ea 0 9	Kelners Fuges 3 6	The Willers Daughter 1 0
Zanelli's 7 6	Pharriacs 1 0	Kendels Voluntaries 3 0	Thomas & Sally 1 6
Duets for one Harpsich <sup>d</sup> &c	Pierress 0 6	Keres's Fuges 5 0	Tom Jones 10 6
Kirkman's Duets 2 10 6	Poor Vulcan 0 6	Organes's Pocket Compan <sup>n</sup> 2 0	Tom Thumb 1 0
Smiths 4 Sets each 6 0	Quaker 0 6	Ten Organ Pieces by Philo 10 6	Tripto Portsmouth 3 0
Overture to Artaxerxes Ditto 2 6	Royal Merchant 0 6	— Armonica 10 6	Two Muses 6 0
— Il Viaggiatori 2 6	Royal Shepherd 0 6	English Operas & Entertainment for Voice & Harpsichord 6 0	Vineyard Revels 2 6
	Seraglio 0 6	Achilles in Peltroats 6 0	Waterman 5 0
		Almena 9 0	Wedding Ring 7 6
			Witches &c 2 5

# PREFACE

It is a common observation that young Ladies at Boarding Schools, seldom make any great progress in Music. The Author of this book, who has been many years employed in those Seminaries, convinced of the truth of such remark, and at the same time conscious that the difficulty of redressing it, arises from the shortness of time a Master can allow to each Scholar, where there are numbers to be taught, has at length after many experiments found that the best method of communicating the principles of Music to young Students is by way of Question and Answer. Thus, if twenty young Ladies learn music in the same School, which is not very uncommon; suppose, instead of one being taught the usual time, and then another called to take her place, the whole number were collected together, and while ONE is performing on the Harpsichord, the rest are as usefully employed in learning the Elements of Music; — some, the names and length of Notes; — some, the different Characters, and counting Time; others, copying Music &c. all which may be done with very little trouble to the Master; for while he is engaged with ONE at the Harpsichord, the rest may be questioning and assisting each other in the principles of the Science here laid down.

By this method they must doubtless, learn more in one Lesson than by several in the common way.

That there is a necessity for some such Plan as this, any person who knows the great deficiency of Ladies in general with regard to the grammatical part of Music, will readily allow. — Perhaps it is not necessary for them to enter into the *Minutiæ* of the Science; but surely, after learning a competent time, they ought to know how to perform any piece of Music not extremely difficult, from their own resources only; which they can never do, unless they be at first well grounded in the principles of Time and other requisites:



And I again repeat it, that in a School where there are numbers to be taught, a Master cannot allow a sufficient time to each Scholar for completing these purposes; if, while he is engaged with ONE only, all the rest are unemployed.

The want of necessary knowledge, (not of finger or ear) is the great reason why, after many years practice, so many of our female Performers give up Music. — Left to themselves, they too frequently meet with difficulties which they are unable to conquer: till at length vexed to find their best endeavours ineffectual, they will no longer endure the mortification of such frequent disappointments.

Thus, a delightful and rational entertainment is lost both to themselves and friends, through the want of being properly grounded at first, in the principles of the Science.

It is to be hoped the judicious and candid Master, if he assent to the truth of the above remarks, will have no objection to a Plan, which will save him much trouble in writing for his Scholars. — If many are to be taught, his task is not easy. No aid is to be flighted. — Every assistance is to be wished for; and surely the use of this Book can no more affect his importance, than that of a Teacher of a Language is lessened, by making use of Grammars, and other means of assistance for young beginners.

Music affords an ample field for investigation: there is enough for the Master to do, as well as the Scholar; who, after he well understands this Book, and can perform all the Lessons; if he aims at higher attainments, must still remember; that Expression, the Soul of Music, can only be infus'd into him by the Hand, and not by the Tongue, or Pen of the Musician.

# CHAPTER I LESSON I

## On the Notes

Pupil, How many letters are made use of in Music ?

Master, Seven .

P. Which are they ?

M. A, B, C, D, E, F, G, and after G, — A, B, C, &c. again,

P. How are the Names of the Notes distinguished,

M. By their situation on Lines and Spaces,

P. How many lines are made use of in Music ?

M. Five — The lowest is call'd the 1<sup>st</sup> line, the next above the 2<sup>d</sup> line &c. counting upwards.

P. Are there no more than five lines used in Music ?

M. Yes. The 1<sup>st</sup> additional line above the 5<sup>th</sup> line is call'd the 1<sup>st</sup> OVER Line, the 2<sup>d</sup> the 2<sup>d</sup> OVER Line &c. And the 1<sup>st</sup> additional line under the 1<sup>st</sup> line is call'd the 1<sup>st</sup> under Line, the 2<sup>d</sup> the 2<sup>d</sup> under Line &c.

P. What are the Names of the Notes on the different Lines in the Treble ?

M. The 1<sup>st</sup> line is E, the 2<sup>d</sup> G, the 3<sup>d</sup> B, the 4<sup>th</sup> D, the 5<sup>th</sup> F, the 1<sup>st</sup> over line A, the 2<sup>d</sup> C, and the 3<sup>d</sup> E, the 1<sup>st</sup> under line C, and the 2<sup>d</sup> A.

P. Put these down in Notes.

M. Yes. they are thus placed

Under Lines

P. What do you call Spaces ?

M. The intermediate distances between the lines .

P. How do you name the Spaces ?

M. Under the 1<sup>st</sup> line D, the 1<sup>st</sup> Space F, the 2<sup>d</sup> A, the 3<sup>d</sup> C, the 4<sup>th</sup> E, the 5<sup>th</sup> G. — the 1<sup>st</sup> over Space B, the 2<sup>d</sup> D, & the 3<sup>d</sup> F. — the 1<sup>st</sup> under Space B, the 2<sup>d</sup> G.

P. Put these down in Notes.

M. Yes. they are as follows, \*

Under Spaces

Exercise of the Treble Notes : the Names of all which the Scholar must be perfect in, before he proceeds to the 2<sup>d</sup> Lesson .





# LESSON III

Which should be omitted till the Scholar has made some proficiency.

Pupil. Are there no other Cliffs made use of in Music, besides the Treble and Bass Cliffs?

Master. Yes, there are four others. The Tenor, or Altus, the Counter Tenor, or Contra Alto; the Mezzo Soprano, and the Soprano, In which last Cliff the Italians write their Treble or upper Part. — These are all called C, Cliffs; because on whatever Line the Cliff stands, a Note there placed is always called C; and the other Notes follow progressively as in the Gamut.

Example of the C, Cliffs.

Soprano      mezzo Soprano      Counter Tenor      Tenor

P. Does the Bass, or F Cliff ever change its position?

M. Yes. It is sometimes, but rarely, placed on the 3<sup>d</sup> Line

Example of the different C, Cliffs with their usual compass for the Voice.

Soprano.

Mezzo Soprano, rarely used.

Counter Tenor, or Contra Alto.

Tenor or Alto.

Baritone, seldom used. \*

\* Modern Composers avoid using the C, Cliffs as much as possible, and indeed they only tend to increase difficulties; for all Harpsicord Music may be written, and perform'd without them; however, they are of great use in Vocal Music, to arrange the different Voices, also in Transposition, and composing the French Horn parts in a Score.

# CHAPTER II

# LESSON IV

Pupil As I suppose myself perfect in the names of the Notes, by what method am I to know them on the Harpsicord? \*

Master. All Harpsicords are composed of long and short Keys: the long Keys are called natural Notes, (though they are not always so) and the short Keys between the long ones, are called Flats and Sharps. There are two short Keys, and three short ones alternately throughout the Harpsicord.

The long Key about the center of the Instrument, between the two short Keys is D, and the long Key between the upper of the next three short Keys is A. so that by counting the long Keys only to the right hand from any D, or A, according to the Gamut, you know the Names of all the Notes on the Harpsicord.

P. You said the long Keys were natural Notes and the short ones sharps and flats; now as there is no short Key between E & F, nor between B & C, which is E sharp, and which is B sharp?

M. E & F, and B & C, are only semitones, or half tones from each other; consequently E sharp must be F natural, and B sharp C natural, — F flat must be E natural, and C Flat B natural.

P. Pray tell me the difference between Notes and Tones?

M. Notes are the identical Characters from which you play, and Tones, are the distances from from one Note to another.

P. What is the meaning of a Sharp?

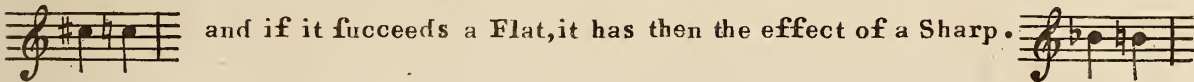
M. A Sharp mark'd thus #, raises the Note before which it is put, half a tone higher. thus, if a Sharp is placed before F, instead of putting down the long Key F natural, you must put down the short Key on the right hand, immediately above it, and so of all the rest.

P. What is the meaning of a Flat?

M. The contrary to a sharp. a Flat marked thus b, lowers the Note before which it is put, half a Tone, thus. if a Flat is placed before B, instead of putting down the long Key B natural, you must put down the short Key on the left hand immediately below it, and so of all the rest.

P. What is the meaning of a Natural?

M. A Natural marked thus ♮, either raises or lowers a Note in order to leave it in its original situation. If a Natural in the same Bar succeeds a Sharp, it has then the effect of a Flat. Example



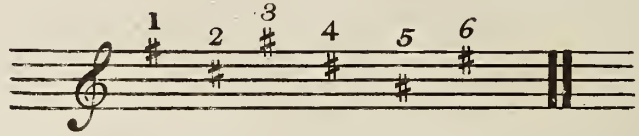
P. How are Sharps placed in order?

M. Sharps proceed by fifths ascending, from the Note B, which is the sharpest Note in the natural

\* This Lesson is of little use, where the Student has the benefit of a Master: but as the situation of many may deprive them of that advantage, the Author wishes to give every assistance in his power.

Scale. thus, the 1<sup>st</sup> Sharp is always F, the 2<sup>d</sup> C, the 3<sup>d</sup> G, the 4<sup>th</sup> D, the 5<sup>th</sup> A, and the 6<sup>th</sup> E, therefore if there is but one Sharp in a Tune it can be no other than F, if two Sharps F & C, if three F, C, & G, if four F, C, G & D, &c.

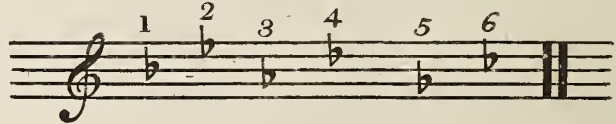
Order of Sharps



P. How are Flats placed in order?

M. Flats proceed by fourths ascending from the Note F, which is the flattest Note in the natural Scale. thus, the 1<sup>st</sup> Flat is always B, the 2<sup>d</sup> E, the 3<sup>d</sup> A, the 4<sup>th</sup> D, the 5<sup>th</sup> G, and the 6<sup>th</sup> C, & these, like the Sharps never vary.

Order of Flats

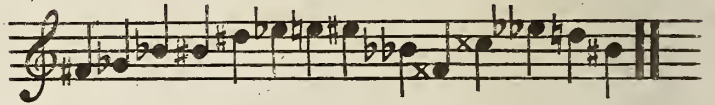


P. Are there not new, or accidental Sharps, Flats, or Naturals in the course of the Music, besides what are mark'd at the beginning next the Cliff?

M. Yes, but they affect only every Note in that particular Bar in which they are marked; for if there happen to be a Bind between the last Note of one, and the first Note of the next Bar, they are both consider'd but as one Note. Example



Exercise, on the Sharps, and double Sharps, the Flats, and double Flats, for the Scholar to explain from the above Instructions.



## CHAPTER III

## LESSON V



















### Of the different length of Notes.

P. How many different sorts of Notes are used in Music?

M. Six. A Semibreve, Minim, Crotchet, Ouaver, Semiquaver & Demiquaver.

P. Write them down in English, French and Italian.

M. Yes.

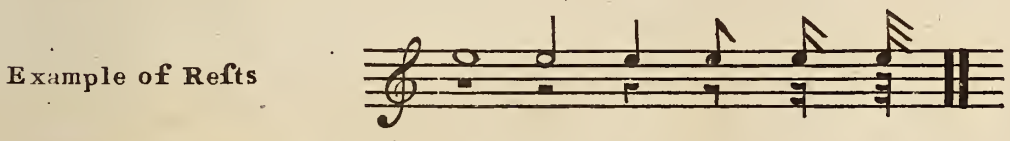
English						
	Semibreve.	Minim.	Crotchet.	Ouaver.	Semiquaver.	Demiquaver.
French						
	Ronde.	Blanche.	Noire.	Croche.	Double croche.	Triple croche.
Italian						
	Semibreve.	Minima.	Semiminima.	Chroma,	Semicroma.	Biscroma.
				or Fusa.		



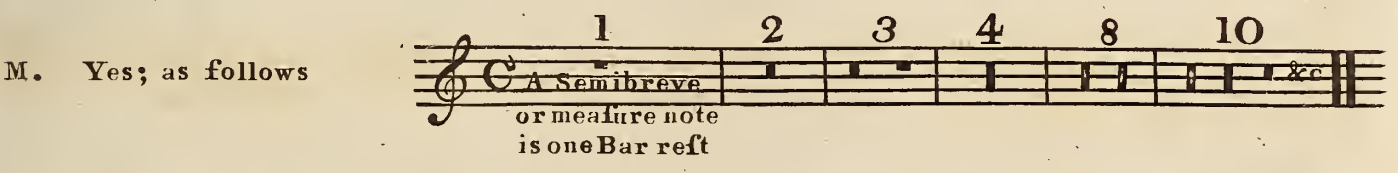
- Pupil. What is the length of a Semibreve?
- Master. A Semibreve is as long as, or takes (an easier word for Harpsicord Performers) 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demiquavers.
- P. What is the length of a Minim?
- M. A Minim takes 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demiquavers.
- P. What is the length of a Crotchet?
- M. A Crotchet takes 2 Quavers, or 4 Semiquavers, or 8 Demiquavers.
- P. Write them down.
- M. Yes.



- P. Are there not marks of filence called **Refts** ?
- M. Yes. A **Reft** is equal in length to the Note it represents; Which **Note** is placed in the following Example over the **Reft** . \*



- P. Are there not frequently whole Bars refsted?



Frequently in modern Overtures or Concertos; where one Note is held on for many Bars; In order to relieve the Eye, the number of Bars are mark'd by figures at the End.



\* Where **Refts** are placed, that hand should be immediately taken from the Keys during the time of the **Reft**. It is a fault (too common with many Performers) to keep the Key down, which





Example of Common Time mark'd  $\frac{2}{4}$ , and counted by 2 Crotchets in a Bar.

Allegro

P. Are there no other species of Common Time, differently counted?

M. Yes. The **Alla breve**  $\text{C}$ , And the **retorted Mood**  $\text{D}$ .

P. By what method do yo count them?

M. The **Alla breve** is counted by 4 Minims in a Bar quick; and the **retorted Mood** by 2 Minims in a Bar quick.

Example

Alla breve

Retorted Mood

Da Capella

## LESSON VII

### Of simple Triple Time.

P. How do you distinguish Triple Time?

M. By some of these marks  $\frac{3}{2}, \frac{3}{4}, \frac{3}{8}$ , being placed at the beginning of any Piece.

P. What quantity of Notes has Triple Time in a Bar?

M. Three, or to the value of 3 Minims, Crotchets or Quavers.

P. What is the meaning of a Dot, or point placed at the end of a Note?

M. A Dot, or point at the end of any **Note or Rest**, augments its value, and makes it just one half longer. Thus. A Dot to a Semibreve is a Minim - - - - -

A Dot to a Minim is a Crotchet - - - - -

A Dot to a Crotchet is a Quaver - - - - -

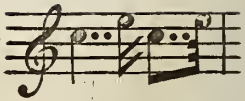
A Dot to a Quaver is a Semiquaver - - - - -

And a Dot to a Semiquaver is a Demiquaver - - - - -

⊕ I have no doubt but this method of counting Quavers, and Semiquavers will appear **Novel** to many **Musicians**; However, a fair trial is to be wish'd for; I know how it has succeeded with my own Scholars. let it be consider'd, that in Common Time of 4 Crotchets in a Bar, where one is counted for each Crotchet, if these Crotchets be doubled and become Quavers, the **Imagination** must supply the length of the 2<sup>d</sup> 4<sup>th</sup> 6<sup>th</sup> & 8<sup>th</sup> Quaver, which is difficult for young beginners to do; whereas by the method here laid down, they count very easily, the vacancy being fill'd up by the word **And**.



Pupil. What is the meaning of two dots at the end of a Note ?

Master. Two dots at the end of a Note or Rest, are equal to 3 quarters of the Note. Ex. 

P. How do you count Triple Time marked  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ?

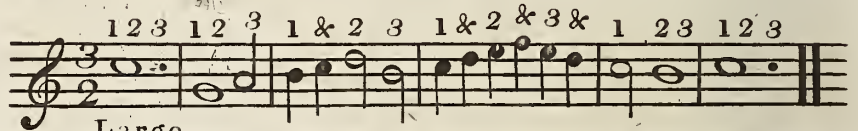
M. If  $\frac{3}{2}$  is marked, I count by 3 Minims in a Bar, if  $\frac{3}{4}$  by 3 Crotchets, & if  $\frac{3}{8}$  by 3 Quavers.

P. Why are figures placed at the beginning of any Piece ?

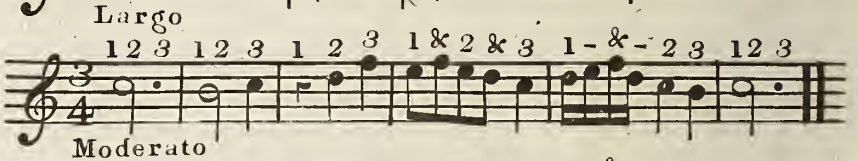
M. In order that every Bar may have an equal quantity of such Notes as the Figures specify. the under Figure always shews into how many parts the Semibreve, or measure Note is divided; and the upper Figure tells you how many of such Notes there are in a Bar. thus, if the under Figure be 2, it informs you the Bar consists of Minims, because it takes 2 Minims to make a Semibreve; and the upper Figure being 3, shews, that there are 3, or to the value of 3 Minims in each Bar, and is marked thus  $\frac{3}{2}$ . — If the under Figure be 4, as in this Mood  $\frac{3}{4}$ , it tells you there are 3, or to the value of 3 Crotchets in a Bar, because a Crotchet is the 4<sup>th</sup> part of a Semibreve. If the under Figure be 8, as in this Mood  $\frac{3}{8}$ , it shews that there are 3 Quavers in a Bar, because a Quaver is the 8<sup>th</sup> part of a Semibreve.

P. Write down some Examples of the method of counting Triple Time.

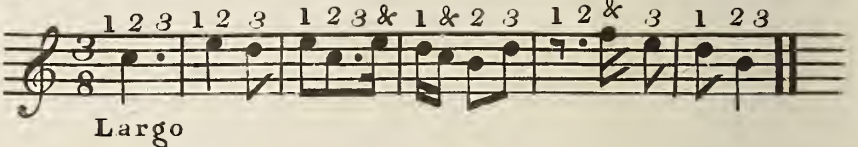
Example 1<sup>st</sup> Of simple Triple Time counted by 3 Minims in a Bar.



Ex. 2<sup>d</sup> Of simple Triple Time counted by 3 Crotchets in a Bar.

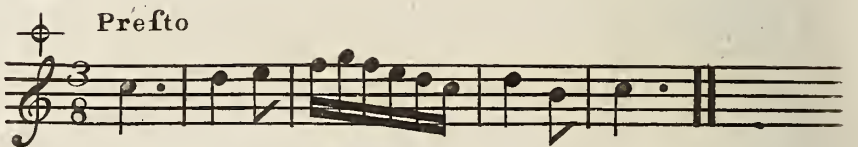


Ex. 3<sup>d</sup> Of simple Triple Time counted flow by 3 Quavers in a Bar.



NB. In this Example, Quavers are counted as flow as Crotchets were in the preceding one.

Ex. 4<sup>th</sup> Of simple Triple Time of 3 Quavers in a Bar, counted quick.



The rapidity of the Mood in the last Example, causes the beating every bar, to have a very disagreeable Effect. it is therefore to be wished Composers would entirely lay it aside, and substitute in its room the sextuple of Quavers mark'd thus  $\frac{6}{8}$ , which would exclude the horrid noise of such continual beating.

☉ It certainly was the original intention of Theorists, that in the Mood of Common Time mark'd  $\frac{2}{4}$ , each Bar should be as quick again played as in this Mood C of 4 Crotchets in a Bar; and in Triple Time the mood  $\frac{3}{8}$ , should be as quick again as  $\frac{3}{4}$ , but the truth is, modern Musicians

# LESSON VIII

## Of mixed and compound Triples.

Pupil. What do you call mixed and compound Triples ?

Master. Mixed and compound Triples are form'd by collecting two, three, or four Bars of the quick simple Triples into one; and are thus marked.

Sextuple or double Triples	$\left\{ \begin{array}{l} \text{of Crotchets mark'd } \frac{6}{4} \\ \text{of Quavers } \frac{6}{8} \\ \text{of Semiquavers } + \frac{6}{16} \end{array} \right.$	$\left. \begin{array}{l} \text{Dodecuples} \\ \text{or Quadruple} \\ \text{Triples} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{of Crotchets } + \frac{12}{4} \\ \text{of Quavers } \frac{12}{8} \\ \text{of Semiqr.}^{\text{rs}} + \frac{12}{16} \end{array} \right.$	$\left. \begin{array}{l} \text{Nonuples} \\ \text{of Quavers } \frac{9}{8} \\ \text{of Semiqr.}^{\text{rs}} \frac{9}{16} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{of Crotchets } \frac{9}{4} \\ \text{of Quavers } \frac{9}{8} \\ \text{of Semiqr.}^{\text{rs}} \frac{9}{16} \end{array} \right.$				

NB. Those mark'd thus + are seldom or never used.

P. Give me an example of counting such mix'd and compound Triples as are to be met with in Music.

### Mixed Triples

Ex. Of the Sextuple of Crotchets, counted by 6 Crotchets in a Bar, or by twice 3.

Of the Sextuple of Quavers, counted by 6 Quavers in a Bar, or by twice 3.

NB. Quavers are counted as flow in this, as Crotchets were in the preceding Example.

Of the Sextuple of Quavers counted quick.

Of the Dodecuple of Quavers counted flow, by four times 3 Quavers in a Bar.

Of the Dodecuple of Quavers counted quick.

### Compound Triples

Of the Nonuple of Quavers.

Of the Nonuple of Semiquavers.

The musical examples are arranged in six staves, each with a specific tempo and time signature:

- Staff 1:** *Andante*, 6/4 time. Shows a sextuple of crotchets with counting: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3.
- Staff 2:** *Affettuoso*, 6/8 time. Shows a sextuple of quavers with counting: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3.
- Staff 3:** *Allegro*, 6/8 time. Shows a sextuple of quavers counted quickly with counting: 1 & 2 & 1 & 2 & 1 - & 2 - & 1 & 2 &.
- Staff 4:** *Siciliano*, 12/8 time. Shows a dodecuple of quavers counted flow with counting: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3.
- Staff 5:** *Allegro*, 12/8 time. Shows a dodecuple of quavers counted quickly with counting: 1 & 2 & 3 & 4 & 1 - & 2 - & 3 - & 4 - &.
- Staff 6:** *Vivace*, 9/16 time. Shows a nonuple of semiquavers with counting: 1 2 3 1 2 3 1 2 3.

When the Scholar is perfect in counting time as above, but not before; he may proceed to beat only once, at the first Note of every Bar - The rule for Common Time, and the mix'd Triples is, for the Foot to be down the first half of the measure and up the second half; and in the simple and compound Triples, the Foot to be down the first two thirds, and up the last third of the measure.

pay very little regard to the different Moods or Figures at the beginning, any farther, than as they ascertain the exact quantity of such sort of Notes in a Bar as the figures specify. For in regard to the speed of performing any Piece, they depend chiefly on the Italian words placed at the beginning of a movement, after all it must be allowed that the absolute Time in which different Pieces should be performed, is the most undetermined matter in the whole Science of Music.



I have dwelt longer, and given more examples for counting Time throughout all its moods, than perhaps is to be found in any other production of this kind, because I think it of the greatest consequence. a thorough knowledge of its principles, and counting it, is but too much neglected by Harpichord Performers, and if they are not properly grounded in it at first, they rarely attain it afterwards. The same neglect may be too frequently observed in Performers on the Violin; how many of the Dilletante, or Gentlemen Performers well qualified in other respects, are doom'd to solitary amusement, and render'd quite usefess in a Concert, merely because they were not made to count the Time properly at the beginning.

## CHAPTER V LESSON IX

### Of the different Characters, and Terms made use of in Music.


Pupil. What do you call a Bar ?

Master. A Bar is thus made  and serves to divide the Tune into small quantities.

P. What do you call a double Bar ?


M. A double Bar, thus made  shews the end of a Section, or part of the Tune; and if it be dotted such part must be repeated.

P. What is the meaning of a Hold ?

M. A Hold mark'd thus  is an unmeasur'd Pause or suspension; to give the Performer an opportunity of dwelling on some particular Note, longer than its due time, or to add other Notes at pleasure. It is also called a Close or Sign, in which case it means that the Tune ends there:

**Fine dal Segno**, or end at the Sign.



P. What is the meaning of a Repeat ?

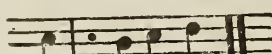
M. A Repeat  is often placed at the beginning or some other part of a Piece; and means to repeat from that mark, wherever it be found, and to end at the Hold or Sign.

P. What is the meaning of the Italian Words **Da Capo** ?



M. They mean to begin again, and end with the first Part.

P. What is the meaning of a Bind ?

M. A Bind  is a curved line placed between two Notes  and shews that the second Note is not to be struck; but that the first Note be continued, or held down the length of both.


Formerly, and even now, many Authors instead of writing two Notes, and using the Bind, express the second Note by a Dot, thus. 

P. What is the meaning of a Slur ?

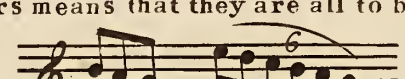
M. A Slur is made something like a Bind,  when placed over several Notes, it signifies to Violin Performers, that they are all to be play'd in one Bow  to Harpichord Performers it means **Legato**, or a smooth, equal & connected touch.



Pupil. What is the meaning of **Staccato** ?

Master. The reverse of **Legato**, **Staccato** signifies distinct or pointed; and Notes thus marked  must be play'd with a certain spring of the Fingers. \*

P. What is the meaning of a **Figure of 3**, or **Figure of 6**; with a **Slur** over 3 or 6 Notes ?

M. A **Figure of 3** over any three Notes means that they are consider'd but as two, in the Time, thus a **Figure of 3** over three **Quavers** means that they are all to be play'd in the time of one **Crotchet**; and a **Figure of 6** over Six **Semiquavers** means that they are all to be play'd in the time of two **Quavers**, or one **Crotchet**. Example 

P. What is understood by a **Direct** ?

M. A **Direct**, or **Index**, is a small w placed at the end of a line to shew you the Name of the first Note in the following Stave .

P. What is the signification of **Volti** ?

M. **Volti**, at the bottom of a Page means to turn over the leaf. **Volti Subito** turnover quick.

P. What is the meaning of the Italian Words **Forte**, **Fortissimo**, **Piano**, **Pianissimo** .

M. **Forte**, means strong or loud, **Fortissimo**, very loud. **Piano**, soft. **Pianissimo**, very soft .

P. What is the meaning of **Smorzato** ?

M. A kind of smothering, or dying away of the Sound. much the same as **Diminuendo** .

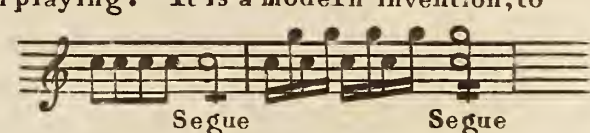
P. of **Tremando** ?

M. A trembling or shaking .

P. of **Crescendo** ?

M. Increasing. This word following **Piano**, and preceding **Forte**, means that the sound must be increased, and rise gradually stronger .

P. One often meets with a stroke, or two strokes, through Minims or Crotchets with **Segue** wrote under them, what do they mean ?

M. To play in the same manner you had just before been playing. It is a modern invention, to save the trouble of frequent repetitions in writing. Ex. 

P. What is the meaning of **Tenute** ?

M. That the Note, or Key must be held down. 

\* Many Performers always use, and think this ought to be the common touch for the Harpsicord; but the best Masters are of a contrary Opinion, and generally use the **Legato**, which produces a better tone from the Instrument, by causing a more equal vibration of the Strings .

† It would be a very difficult matter to collect all the terms made use of in modern Music. - However I have inserted here, and in the next Page those generally used, and which are sufficient for the purposes of Expression. The Foreigners who are so fond of embellishing their works with new Words, should remember, that though we like to play their Music, we are not obliged to learn their language .

On the Graces, or ornaments of Expression.

Pupil. What is meant by Graces ?

Master. Graces, are certain marks placed over or before Notes, by way of Embellishment, or Expression.

P. Which are the principal Graces ?

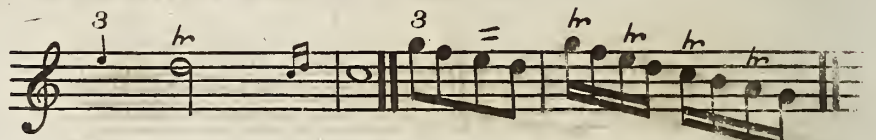
M. The Shake *h* The Beat *"* The Turn *~* and the Apogiatura *J*.

P. Explain the Shake .

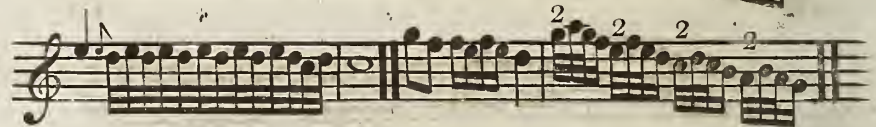
M. There are three sorts of Shakes . 1<sup>st</sup> the turned Shake, which is proper at all closes. it is made by shaking the tone, or half tone above, along with the principal note, using the 2<sup>d</sup> & 3<sup>d</sup> Fingers except between F# & E, or between C# & B. — These Notes being more distant from each other, the hand will be less distorted by using the 1<sup>st</sup> & 3<sup>d</sup> Fingers. — Secondly, the passing Shake, to which each Fingers are used, as naturally recur in the passage. — Thirdly, the transient Shake, which is only used in quick descending Notes, and is differently prepared from the others .

Example of the different sorts of Shakes .

As they are written



As they should be played



P. Explain a Beat.

M. A Beat differs from a Shake, by proceeding from the tone, or half tone, below the principal Note.

thus marked



Example of Beats

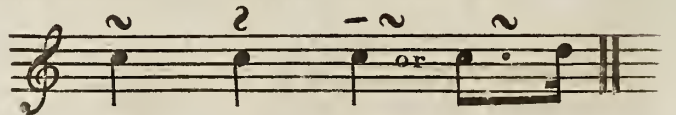
thus played



P. Explain a Turn.

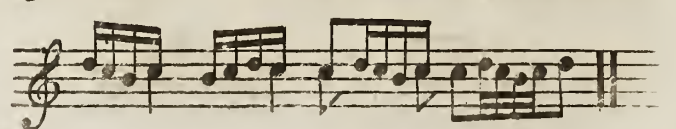
M. There are 3 sorts of Turns. the common Turn *~* the inverted Turn *2* and the plain note and Turn *- ~*.

thus marked



Example of Turns

thus played





Pupil. Explain the Appogitura.

Master. The Word Appogitura, is derived from the Italian Verb Appogiare, to lean, or rest upon. It is a Note smaller in size than the principal Note which follows it, and to which it is a Grace. It is not reckon'd in the Time, for the Bar must be compleat without it; therefore, whatever length is given to it, must be taken away from the principal Note which follows it.

Example of the Appogiatura, in which exactly half of the next, or principal Note is taken from it, and given to the Appogiatura.



Example of Appogiaturas, where more than half of the next, or principal Note is taken from it, and given to the Appogiatura.



Italian words made use of to express whether a movement is to be play'd flow, or quick.

For flow Movements	}	Adagio	}	Allegro ma non troppo
		Largo		Allegro
		Larghetto		Vivace
		Andante		Allegro affai
		Andantino		Non troppo Presto
For expression Slow	}	Moderato	}	Presto
		Siciliano.		
		Gratiofo		
		Lento		
		Affettuoso		
		Cantabile	Very quick	Prestissimo

## CHAPTER VII

## LESSON XI

Of the MAJOR and MINOR MODES, commonly called sharp and flat Keys.

Pupil. What is the meaning of a Major, or sharp Key?

Master. The last Note of the Bass in every regular movement is always called the Key Note; and if there be two whole tones or five Semitones, or half tones, from the Key note to the third above it, such movement is in a sharp Key.



Pupil. What is the meaning of a **Minor**, or flat Key?

Master. A **Minor**, or flat Key, has only a tone and a half or four Semitones from the Key Note to the third above it.

P. Then a Tune is not known to be Sharp, or Flat, by the Sharps or Flats placed at the beginning next the Cliff.

M. No: For a Tune may have six flats at the beginning, and yet be in a sharp Key; and it may have the same number of sharps and yet be in a flat Key — As I said before, it is by the distance the **Third** above is from the Key Note, that we are to know whether any piece of Music, be in a sharp, or flat Key.

P. Which is the natural Sharp, and which the natural Flat Key?

M. The natural Sharp Key is C, and the natural Flat Key is A.

P. Give me an Example in notes of the sharp Key of C. and the flat Key of A.

Ex. Of the natural sharp Key of C.

Ex. Of the natural flat Key of A.

P. How is it to be known in the course of an Octave, where the Semitones are placed?

M. In all Major, or sharp Keys, the Semitones are always the next note below the **Key**, and the next note above the **Third**; and all the other degrees are whole tones, consider'd either ascending or descending. In Minor, or flat Keys which must be examin'd only in descending the Semitones are always the next note below the **Sixth**, and the next note below the **Third**; and all the other degrees are whole tones.

P. What is a perfect, or common Chord?

M. A common Chord is a 3<sup>d</sup>. 5<sup>th</sup>. 8<sup>th</sup>. or 5<sup>th</sup>. 8. 3. or 8<sup>th</sup>. 3. 5. from the Bass Note or its Octave, reckoning upwards: consequently there are three ways of playing every common Chord.

P. Give me an example of common Chords.

It may be objected that the above Lesson is more calculated for Thorough Bass, than for Lesson Performers: But I think every Performer, at least ought to understand the nature of Keys, whether they be in the major or minor Mood; as well as to play the common Chord to any Note — Nor do I see any reason why a Lady should not know how to transpose any Song that may be too

high, or too low, in order to accomodate it to her Voice, for which reason the next Chapter shall treat of Transposition.

## CHAPTER VIII

## LESSON XII

### Of Transposition.

Pupil. What is the meaning of Transposition?

Master. Transposition signifies to remove any Piece of Music higher or lower, the better to accomodate it to the Voice, or any particular Instrument.

P. Can a Song, or Piece of Music, be transposed out of any one Key into another?

M. No. if a Song or piece of Music is in the major Mode, or sharp Key, it must be transposed into some other Key which is sharp. and if it be in the minor Mode or flat Key, it must be transposed into some other Key which is flat.

P. As you have already defined in Chapter 7<sup>th</sup> that all Keys may be known to be sharp, if the Third Note above the Key be distant two whole tones, or five half tones from it; and that all Keys may be known to be flat, if the Third Note above the Key be only distant a tone and a half, or four half tones from it; give me an Example, how a Tune that is in a sharp Key may be transposed into any other Key that is sharp.

M. I will give you an Example of the first Part of God save the King transposed from the natural sharp Key of C. into seven other sharp Keys. and it must be observed that the addition of Sharps, or Flats next the Cliff, are to make the Semitones fall in the natural order, which they did in the Key of C, Viz. on the Note below the Key, and the next Note above the Third.

From the given Key of C, it may be Transposed, A Note higher into D. or a 3<sup>d</sup> higher

into E $\flat$ . or a 3<sup>d</sup> higher into E. or a 4<sup>th</sup> higher into F.

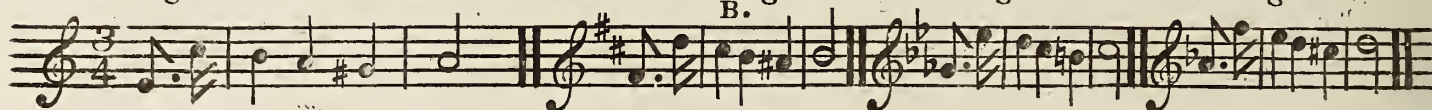
or a 4<sup>th</sup> lower into G. or a 3<sup>d</sup> lower into A. or a Note lower into B $\flat$ .

P. Give me an Example of Transposing a Tune in a flat Key, into another Key that is flat.

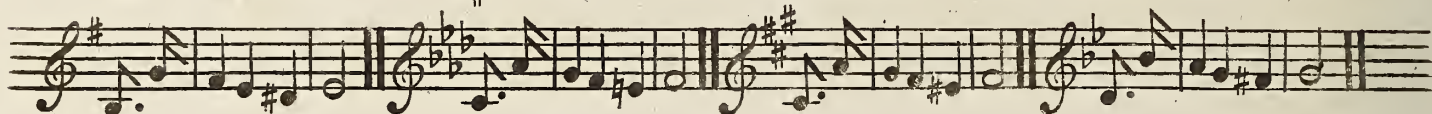
M. I will take the beginning of a Song of D<sup>r</sup> Arne's. My fond Shepherds of late &c. In the natural flat Key of A.



From the given Key of A, it may be Transposed A Note higher into B. or a 3<sup>d</sup> higher into C. or a 4<sup>th</sup> higher into D.



or a 4<sup>th</sup> lower into E. or a 3<sup>d</sup> lower into F. or a 3<sup>d</sup> lower into F#. or a Note lower into G.



Observe, that in keys with sharps next the Cliff, any new sharp must be made a natural if you Transpose from such a Key, to a Key with flats at the beginning, and if you Transpose from a Key with flats next the Cliff, to one with sharps, a Natural in the first Instance must be converted into a Sharp in the second.

## CHAPTER IX

### Rules for Fingering.

Rule 1<sup>st</sup> The ends of the Fingers and Thumbs, should always be held over the Keys, whether used or rested.

2<sup>d</sup> The wrists should be turned a little outwards, and raised equal with the knuckles of each hand.

3<sup>d</sup> Every different Note must have a different Finger, unless a Rest, or Pause intervenes.

4<sup>th</sup> Never use the Thumb on the short Keys; except in very particular cases of many Sharps or Flats, where it cannot always be avoided.

5<sup>th</sup> The natural place of the right hand Thumb in ascending Notes is, immediately after, or to the right of short Keys and in descending, its place is immediately before a short Key.

6<sup>th</sup> The natural place for the Bass, or left hand Thumb ascending is, before a short Key; and in descending, is generally immediately after a short Key.

7<sup>th</sup> The Hand is said to be in **ONE** fixed Position, when every finger covers its respective Key.

Examples of one fixed Position.



NB. The place for the Thumb

is thus marked +

The 1<sup>st</sup> Finger 1

The 2<sup>d</sup> Finger 2

The 3<sup>d</sup> Finger 3

The little Finger 4



These examples may be practiced with the Bass or left hand, in which case the Fingering becomes inverted; consequently you must begin with the little Finger, instead of the Thumb, & so of the rest.

As the first two Tunes in the following Lessons, are in one fixed Position, they may now be practiced. Pupil. You said in the first Rule, that the ends of the Fingers and Thumbs, should always be held over the Keys, and the Wrists raised in a line with the Knuckles, give me therefore a general Example for practice.

Master. I will give an Example, the constant practice of which will not only incline both the Fingers and Wrists to be placed in a right position, but greatly advance execution.

General Example for attaining a right position of the Hands, and for quickening the Fingers.

For the right hand

For the left hand

## CHAPTER X

Of different Evolutions, and the manner of contracting the Fingers.

Proceeding by 2 Notes

or thus

by 3 Notes

or thus

by 4 Notes

or thus

with the left hand



## Of the method of contracting the Fingers.

Perhaps there is nothing more necessary in order to play well, than to attain a thorough knowledge of contracting the Fingers. It is from a want of this knowledge that so many Performers, finger passages in an improper manner.

Example of the method many Performers  
finger the following Passage.

The same passage as it ought to be play'd  
by contracting the Fingers



It may be observed that by the first way of fingering the above passage, the position is alter'd at the end of every four notes, consequently the vibration of the Strings is interrupted, nor can every note be of an exact length. But in the second way, by contracting the Fingers, there appears from the effect, to be but ONE Position: the Notes being all of a length, causes a better Tone to be produced from the Instrument. Let therefore the following Examples be well understood and diligently practiced with both hands.

Treble hand alone

Contraction by 3 Notes

Bass hand alone

Contraction by 4 Notes

### Exercises for Fingering.

NB. In the following Examples the 3<sup>d</sup> Finger is often mark'd, where the 2<sup>d</sup> might be used.

Extensfions



For the  
left hand

Extension  
by 3 Notes

For the  
left hand

Right hand

Left hand

Of Fingering the  
Chromatic Scale  
proceeding by Semi-  
tones ascending.

As no kind of fingering requires more practice than Extensions in order to play with facility; the Author would recommend the frequent use of the above Examples, which, tho' difficult, will amply reward the Student for his trouble.



# Exercifes, for counting and playing in Time

CommonTime

1  
4 Crotchets in a Bar  
3

1 3

1 3

CommonTime

1  
4 Quavers in a Bar  
3

1 3

## Triple Time

1 123  
3 Crotchets in a Bar  
3



3

1 3

Triple Time

1 3/8

3 Quavers in a Bar

1 1

Syncopation, or driving Notes

Jigg Time

1 6/8

1 3 12/8

As far as the curve line extends such Fingers are used as lie immediately over the Keys .  
 It rather confuses the Performer to have the finger for every Note marked; therefore in the following Lessons the Fingers will only be marked over such Notes, where the position of the Hand must be changed .





# Part 2<sup>d</sup>

## Progressive Lessons for Practice.

Method of fingering every Note in the Octave, Ascending and Descending, in the natural sharp Key of C.

Right hand alone

Musical notation for the right hand alone, showing an ascending and descending octave with fingerings: + 1 2 + 1 2 3 4 3 2 1 + 2 1 +

Left hand alone

Musical notation for the left hand alone, showing an ascending and descending octave with fingerings: 4 3 2 1 + 2 1 + 1 2 + 1 2 3 4

Modulation Of the Octave Ascending and Descending, in the Major, or natural sharp Key of C.

Musical notation for modulation of the octave, both hands to be used, with a cadence section.

Easy Air  
in one  
fixed Position

Musical notation for Easy Air in one fixed position, showing ascending and descending lines with fingerings.

Jigg  
in one  
fixed Position

Musical notation for Jigg in one fixed position, showing ascending and descending lines with fingerings.

Musical notation for a final exercise, showing ascending and descending lines with fingerings.

Minuet by Rameau

In two fix'd Positions

Da Capo

Minuet by Corelli

NB. The Performer is advis'd never to alter the position of the hands for the wrong & slavish custom of always shaking with the 2<sup>d</sup> & 3<sup>d</sup> Fingers.

Air



2 4 2 2

Tempo di  
Menuetto  
Miller

3/4 p ~ 1 2 3 h h ~ 3

f 1 1 + 1 + 1

1 3 1 + 2 2 + 2

p ~ 1 h h

For + 1 + 3 1



NB. If this should be too difficult for the Scholar, he may omit it for the present.

Ground  
Miller

The first system of musical notation for 'Ground Miller' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It begins with a 4-measure rest, followed by a series of chords and eighth notes. The lower staff is in bass clef with a 4/4 time signature, featuring a steady eighth-note accompaniment. Fingerings (1, 2, 3) and accents (+) are indicated throughout. The system concludes with a double bar line and repeat signs.

The second system continues the piece. The upper staff features eighth-note patterns with various fingerings (1, 2, 3) and accents (+). The lower staff provides a consistent eighth-note accompaniment. The system ends with a double bar line and repeat signs.

The third system shows more complex eighth-note figures in the upper staff, including some beamed sixteenth notes. The lower staff continues with eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

The fourth system introduces dynamics, with a piano (*p*) marking in the upper staff and a forte (*f*) marking in the lower staff. The upper staff features eighth-note patterns with fingerings (1, 2, 4) and accents (+). The lower staff continues with eighth-note accompaniment. The system ends with a double bar line and repeat signs.

The fifth system continues with eighth-note patterns in the upper staff, including some beamed sixteenth notes. The lower staff provides eighth-note accompaniment. The system concludes with a double bar line and repeat signs.

The sixth system features more complex eighth-note figures in the upper staff, including some beamed sixteenth notes. The lower staff continues with eighth-note accompaniment. The system concludes with a double bar line and repeat signs.









4 1 h + 2

D.C.

3 + 4 2 2 2

1

2 8. 2

4 2

1 2 2 1 4 2 8. 8.



A German Tune

The first system of 'A German Tune' consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features eighth and sixteenth notes, with a repeat sign and a first ending. The bass clef staff starts with a bass clef, the same key signature, and common time. It provides a harmonic accompaniment with chords and single notes, including fingerings (1, 2, 3, 4) and an 'h' marking.

The second system continues the piece. The treble clef staff shows a sequence of eighth notes with fingerings (1, 2, 3, 4) and an 'h' marking. The bass clef staff features a series of chords, with fingerings (1, 2, 3, 4) and an 'h' marking. A repeat sign is present in both staves.

The third system continues the piece. The treble clef staff has a melody with eighth notes and fingerings (1, 2, 3, 4) and an 'h' marking. The bass clef staff has a simple accompaniment with chords and fingerings (1, 2, 3, 4) and an 'h' marking. A repeat sign is present in both staves.

Gigue

The first system of 'Gigue' consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by eighth notes and sixteenth notes, with fingerings (4, 1, 2, 4) and an 'h' marking. The bass clef staff starts with a bass clef, the same key signature, and a 6/8 time signature. It provides a harmonic accompaniment with chords and an 'h' marking.

The second system continues the piece. The treble clef staff shows a sequence of eighth notes with fingerings (1, 2, 4, 3, 1) and an 'h' marking. The bass clef staff features a series of chords and eighth notes with fingerings (2, 4, 3, 1) and an 'h' marking.

The third system continues the piece. The treble clef staff has a melody with eighth notes and fingerings (1, 2, 4) and an 'h' marking. The bass clef staff has a simple accompaniment with chords and fingerings (2, 4, 3, 1) and an 'h' marking.



1 2 1 2 1+ 1 + 1 3 2

4 h 4 4 4

h 7 7 7 7

4 2 + 1 3 2

Minuet

3 4 1 1 + 4 2 1 + 1

2 3 4 2 1 + 1 + h

Key of D, with a major or sharp Third.

Fingering in the Key of D.

Musical notation for fingering in the key of D. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4-fingered chord. The bottom staff shows a bass clef with a key signature of one sharp (F#) and fingerings (+, 2, 4).

Modulation of the Octave in D.

Musical notation for modulation of the octave in D. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The section is labeled "Cadenza".

Air

Stamitz

Musical notation for the Air section by Stamitz. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Fingerings (1, 2, 3, 4) and dynamics (f) are indicated.

Musical notation for the Air section by Stamitz. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Fingerings (1, 2, 3, 4) and dynamics (f) are indicated.

Musical notation for the Air section by Stamitz. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Fingerings (1, 2, 3, 4) and dynamics (f) are indicated.

Musical notation for the Air section by Stamitz. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. Fingerings (1, 2, 3, 4) and dynamics (f) are indicated.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a '+' sign above a note in the bass staff.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth notes and some slurs. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Tempo di Minuetto

Slow

The third system is marked 'Tempo di Minuetto' and 'Slow'. It is in 3/8 time and D major. The upper staff features a melodic line with eighth and sixteenth notes, including a slur and a fermata. The lower staff has a rhythmic accompaniment with eighth notes and rests. The system ends with a double bar line and repeat dots.

The fourth system continues the Minuetto with two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and rests. The system concludes with a double bar line and repeat dots.

The fifth system continues the Minuetto with two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and rests. The system concludes with a double bar line and repeat dots.

The sixth system continues the Minuetto with two staves. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a rhythmic accompaniment with eighth notes and rests. The system concludes with a double bar line and repeat dots.



March

The first system of the March piece consists of two staves. The treble staff contains a complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with quarter and eighth notes. Dynamics include *L* (lento) and *f* (forte).

The second system continues the March piece. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment. Dynamics include *p* (piano) and *f* (forte).

The third system of the March piece continues the melodic and rhythmic development. It includes a triplet of eighth notes in the treble staff. Dynamics include *f* (forte) and *L* (lento).

Menuetto

The first system of the Menuetto piece is in 3/4 time. The treble staff has a melodic line with eighth notes and rests. The bass staff has a simple accompaniment. Dynamics include *p* (piano) and *f* (forte).

The second system of the Menuetto piece continues the melodic and rhythmic development. It includes a triplet of eighth notes in the treble staff. Dynamics include *p* (piano) and *f* (forte).

The third system of the Menuetto piece concludes the piece. It includes a triplet of eighth notes in the treble staff. The piece ends with a *D.C.* (Da Capo) marking.







La Chaffe  
(Miller)

Allegro

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes and some rests. The tempo is marked 'Allegro'.

The second system continues the piece. The upper staff features a 2-measure rest, followed by eighth notes and some chords. The lower staff has a bass line with eighth notes and some rests. Dynamics include piano (p) and forte (f). There are also some '+' signs above notes in the upper staff.

The third system shows the continuation of the melody in the upper staff, which includes a 3-measure rest. The bass line continues with eighth notes. Dynamics include forte (f).

The fourth system features a 3-measure rest in the upper staff and a 4-measure rest at the end. The bass line continues with eighth notes. Dynamics include piano (p) and forte (f).

The fifth system continues the piece with eighth notes in the upper staff and a bass line with eighth notes. Dynamics include piano (p).

The sixth system concludes the piece with eighth notes in the upper staff and a bass line with eighth notes. Dynamics include forte (f) and piano (p).



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking. The bass staff begins with a bass clef, the same key signature, and a 7/8 time signature, containing similar rhythmic patterns.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a series of eighth and sixteenth notes, with a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking. The bass staff begins with a bass clef, the same key signature, and a 7/8 time signature, containing similar rhythmic patterns.

Menuetto Gratiofo

Miller

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with a *Fine* marking and a *la Chaffe* marking. The bass staff begins with a bass clef, the same key signature, and a 3/4 time signature, containing similar rhythmic patterns.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with a *la Chaffe* marking. The bass staff begins with a bass clef, the same key signature, and a 3/4 time signature, containing similar rhythmic patterns.

Gigue in the Minor mood of D.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, with a *la Chaffe* marking. The bass staff begins with a bass clef, the same key signature, and a 6/8 time signature, containing similar rhythmic patterns.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, with a *la Chaffe* marking. The bass staff begins with a bass clef, the same key signature, and a 6/8 time signature, containing similar rhythmic patterns.

Key of A, with a Major or sharp Third.

Musical notation for the treble clef, showing a sequence of notes with fingering numbers (1, 2, 3, 4) and plus signs (+) indicating specific fingerings.

Fingering in the Key of A.

Musical notation for the bass clef, showing a sequence of notes with fingering numbers (1, 2, 3, 4) and plus signs (+) indicating specific fingerings.

Modulation of the Octave in A.

Cadence

Musical notation for the modulation of the octave in A, showing treble and bass staves with a cadence.

Miller

Aria

Musical notation for the Miller Aria, showing treble and bass staves with a 2/4 time signature and various musical notations.

Fine

Variation

Musical notation for the Variation, showing treble and bass staves with a 2/4 time signature and various musical notations.

Musical notation for the Variation, showing treble and bass staves with a 2/4 time signature and various musical notations.

Musical notation for the Variation, showing treble and bass staves with a 2/4 time signature and various musical notations.



Minuet  
Affettuoso  
(Miller)

Gavot, in the  
Minor Mood of A.

Minuet In the Minor Mood of A.

This musical score is for a Minuet in the Minor Mood of A, consisting of six systems of piano accompaniment. Each system contains a treble and a bass staff. The music is written in 3/4 time and features a variety of rhythmic patterns and ornaments. The key signature is one sharp (F#), and the mood is minor. The score includes several measures with ornaments (marked 'm') and various fingering numbers (1, 2, 3, 4) and slurs. The notation includes eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a final cadence in the sixth system.



12

Rondo

Affettuoso

Avifon

Fine

f

p

f

p

p

p

D.C.



Rondo

Presto

(Burton)

This musical score is for a Rondo in Presto tempo, composed by Burton. It is written for piano and features a 3/8 time signature and a key signature of two sharps (F# and C#). The piece is characterized by its rapid pace and intricate rhythmic patterns. The notation is presented in grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The score is divided into several systems, each containing two staves. The first system includes dynamic markings of *f* (forte) and *p* (piano). The second system features a *tr* (trill) marking. The third system includes *p* and *f* markings. The fourth system has *f* and *p* markings. The fifth system includes *f* and *p* markings, along with fingerings such as 3, 2, and +1. The sixth system includes *f* and *p* markings, and fingerings such as 2, 1, 3, 2, 3, 1, 2, 2, +1, and +2. The seventh system includes *p* and *f* markings, and fingerings such as 1 and 1. The eighth system includes *p* and *f* markings. The score concludes with a final *f* marking.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music begins with a treble clef and a key signature of two sharps. The first measure contains a treble clef, a key signature of two sharps, and a melodic line starting on D4. The second measure contains a treble clef, a key signature of two sharps, and a melodic line starting on E4. The lower staff contains a bass clef, a key signature of two sharps, and a rhythmic accompaniment of eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the first system. The first measure contains a treble clef, a key signature of two sharps, and a melodic line starting on F#4. The second measure contains a treble clef, a key signature of two sharps, and a melodic line starting on G4. The lower staff contains a bass clef, a key signature of two sharps, and a rhythmic accompaniment of eighth notes.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the second system. The first measure contains a treble clef, a key signature of two sharps, and a melodic line starting on A4. The second measure contains a treble clef, a key signature of two sharps, and a melodic line starting on B4. The lower staff contains a bass clef, a key signature of two sharps, and a rhythmic accompaniment of eighth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the third system. The first measure contains a treble clef, a key signature of two sharps, and a melodic line starting on C5. The second measure contains a treble clef, a key signature of two sharps, and a melodic line starting on B4. The lower staff contains a bass clef, a key signature of two sharps, and a rhythmic accompaniment of eighth notes.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the fourth system. The first measure contains a treble clef, a key signature of two sharps, and a melodic line starting on A4. The second measure contains a treble clef, a key signature of two sharps, and a melodic line starting on G4. The lower staff contains a bass clef, a key signature of two sharps, and a rhythmic accompaniment of eighth notes.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the fifth system. The first measure contains a treble clef, a key signature of two sharps, and a melodic line starting on F#4. The second measure contains a treble clef, a key signature of two sharps, and a melodic line starting on E4. The lower staff contains a bass clef, a key signature of two sharps, and a rhythmic accompaniment of eighth notes.

The seventh system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues from the sixth system. The first measure contains a treble clef, a key signature of two sharps, and a melodic line starting on D4. The second measure contains a treble clef, a key signature of two sharps, and a melodic line starting on E4. The lower staff contains a bass clef, a key signature of two sharps, and a rhythmic accompaniment of eighth notes.



# Key of E, with a Major or sharp Third.

NB. If the Lessons in this Key are too difficult for the Scholar, he had better omit them for the present, and proceed to the Key of F, with one Flat.

Thumb on A & E.

Fingering in the Key of E

Modulation of the Octave in E.

Cadence

Edelmann

Allemande

Minore

Fine



D.C.

Dietz. Cantabile con Variationi

Un poco Allegretto

Var.



Minore

The first system of the 'Minore' section consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains several chords and melodic fragments. The lower staff features a more active accompaniment with sixteenth-note patterns. The system concludes with a fortissimo (*rf*) dynamic marking.

The second system continues the 'Minore' section. The upper staff includes fingering numbers (1, 1, 1, 1, 3+1, 3+1, 3) and a crescendo (*cres*) dynamic marking. The lower staff features a melodic line with a fingering number 2' and a fermata (*h*) over the final note.

The third system of the 'Minore' section shows complex rhythmic patterns in both staves. The upper staff has a melodic line with various note values and rests. The lower staff provides a rhythmic accompaniment with sixteenth-note runs and rests.

The fourth system of the 'Minore' section transitions into the 'Majore' section. The upper staff begins with a piano (*p*) dynamic and contains a melodic line with a fermata (*h*) and a key signature change to three sharps. The lower staff continues with a rhythmic accompaniment.

The fifth system of the 'Majore' section features a forte (*f*) dynamic marking in both staves. The upper staff has a melodic line with a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. The lower staff continues with a rhythmic accompaniment.

The sixth system of the 'Majore' section concludes the piece. The upper staff features a melodic line with a piano (*p*) dynamic marking and a forte (*f*) dynamic marking, ending with a fermata (*h*). The lower staff provides a rhythmic accompaniment that ends with a double bar line.



Larghetto  
e  
Cantabile  
PARADIES



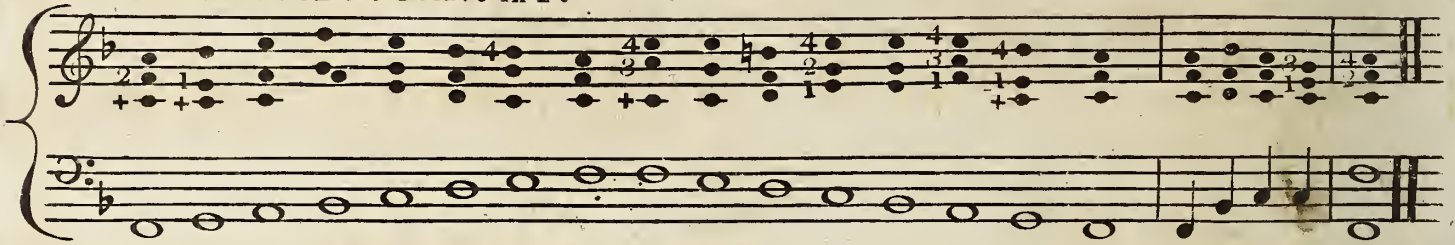
Key of F, with a Major or sharp Third.



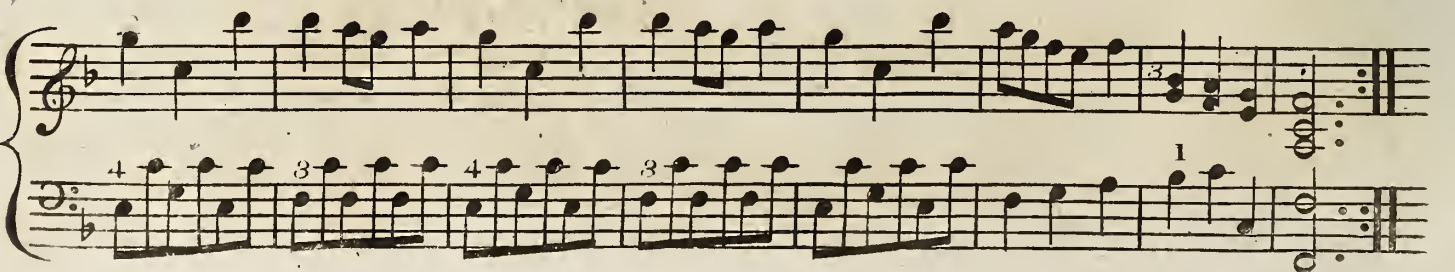
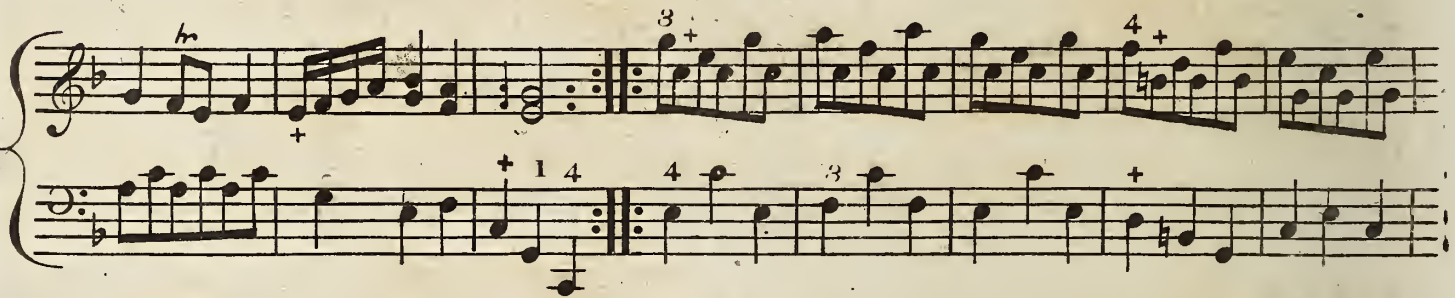
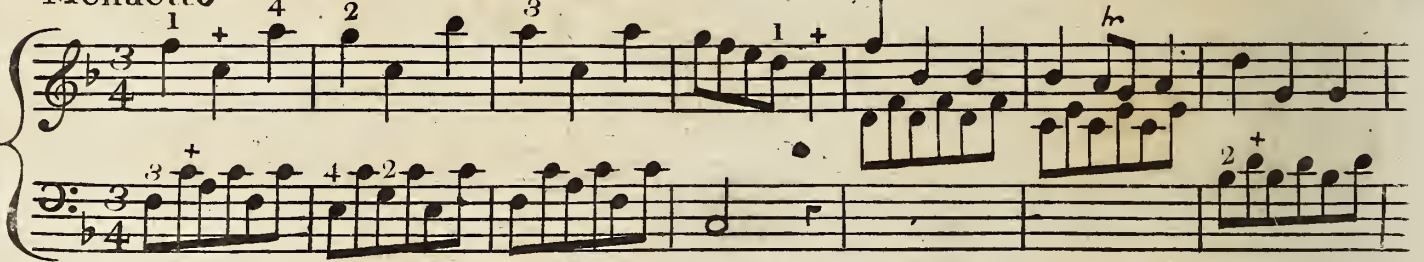
Fingering in the Key of F. Thumb on F & C.



Modulation of the Octave in F.



Menuetto





Minore

Musical notation for the first system, labeled "Trio". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the treble with a triplet of eighth notes and a fermata, and a bass line with chords and a melodic accompaniment.

Men<sup>o</sup> D.C.

Musical notation for the second system, labeled "Men<sup>o</sup> D.C.". It consists of two staves. The treble staff has a melodic line with a fermata and a repeat sign. The bass staff provides harmonic support with chords and a melodic line.

Allegro

Musical notation for the third system, labeled "Allegro". It consists of two staves. The treble staff has a rhythmic melody with accents and a fermata. The bass staff has a steady accompaniment with chords and some melodic movement.

Musical notation for the fourth system. It consists of two staves. The treble staff features a melodic line with a triplet and a fermata. The bass staff has a melodic accompaniment with a fermata.

Musical notation for the fifth system. It consists of two staves. The treble staff has a melodic line with a triplet and a fermata. The bass staff has a melodic accompaniment with a fermata.

Musical notation for the sixth system. It consists of two staves. The treble staff has a melodic line with a fermata. The bass staff has a melodic accompaniment with a fermata.



*Largo*

*Allegro*



First system of music. Treble clef staff contains a melodic line with a triplet of eighth notes marked '3-h' and a triplet of sixteenth notes marked '3'. Bass clef staff contains a simple accompaniment of quarter notes.

Second system of music. Treble clef staff features a melodic line with dynamic markings *p* and *f*, and fingering numbers 1 and *h*. Bass clef staff continues the accompaniment with quarter notes.

Third system of music. Treble clef staff has a complex melodic line with many beamed notes and fingering numbers 1 and *h*. Bass clef staff has a simple accompaniment of quarter notes.

Fourth system of music. Treble clef staff contains a melodic line with dynamic marking *h* and fingering numbers 1 and 2. Bass clef staff has a simple accompaniment of quarter notes.

Fifth system of music. Treble clef staff features a melodic line with a triplet of eighth notes marked '3'. Bass clef staff has a simple accompaniment of quarter notes.

Sixth system of music. Treble clef staff has a melodic line with dynamic markings *p* and *f*, and fingering numbers *h*. Bass clef staff continues the accompaniment with quarter notes.

AIR  
Allegro

Largo  
Affettuoso  
ARNE



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff contains a similar rhythmic pattern. Dynamics include *h* (hairpins) and *p* (piano).

Second system of musical notation, continuing the piece. It features treble and bass staves with various note values and rests. Dynamics include *h*, *f* (forte), and *p*.

Allemande

Miller

Third system of musical notation, marked **Presto** in 2/4 time. It features treble and bass staves with a more active rhythmic pattern. Fingerings (3, 4, 4, 4, 4, 2) and accents are indicated. Dynamics include *f* and *p*.

Fourth system of musical notation, ending with a **Fine** marking. It features treble and bass staves with a concluding rhythmic pattern. Dynamics include *w* (breath marks).

Fifth system of musical notation, featuring treble and bass staves with a complex rhythmic pattern. Dynamics include *p* and *f*.

Sixth system of musical notation, concluding the piece with a **D.C.** (Da Capo) marking. It features treble and bass staves with a final rhythmic pattern. Dynamics include *f*.



Menuetto

Bach

For  
Expression

This musical score is for a Minuet in G major by Johann Sebastian Bach, BWV 289. It is written for piano and is in 3/4 time. The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The piece begins with a treble clef and a key signature of one flat (F major). The dynamics are marked throughout, including *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fmo* (forzando). The score consists of seven systems of music, each with a treble and bass staff. The first system includes the title and composer information. The piece concludes with a double bar line and repeat signs in both staves.



First system of musical notation, consisting of a grand staff with two staves. The upper staff features a melodic line with various ornaments and dynamics including *p*, *mf*, and *mp*. The lower staff provides a harmonic accompaniment.

Second system of musical notation, consisting of a grand staff with two staves. The upper staff continues the melodic line with dynamics *mf* and *fmo*. The lower staff continues the accompaniment.

Third system of musical notation, consisting of a grand staff with two staves. The upper staff includes dynamics *p*, *mf*, and *hr*. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of a grand staff with two staves. The upper staff includes dynamics *p*, *mf*, and *hr*. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of a grand staff with two staves. The upper staff includes dynamics *p* and *mf*. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of a grand staff with two staves. The upper staff features a complex melodic line with many sixteenth notes. The lower staff includes the dynamic *fmo*.

Seventh system of musical notation, consisting of a grand staff with two staves. The upper staff includes the dynamic *hr*. The system concludes with a double bar line.



Key of Bb, with a Major or sharp Third.

In ascending the Thumb after the four Keys,  
in descending the Thumb before the four Keys.

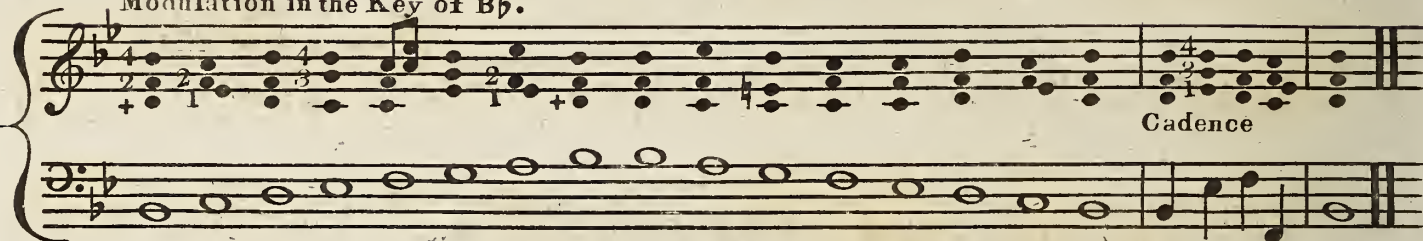


Fingering in the Key of Bb

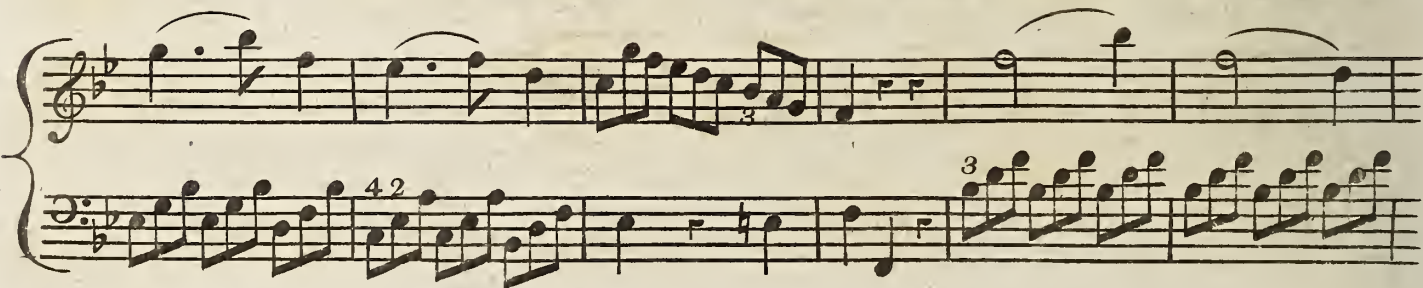
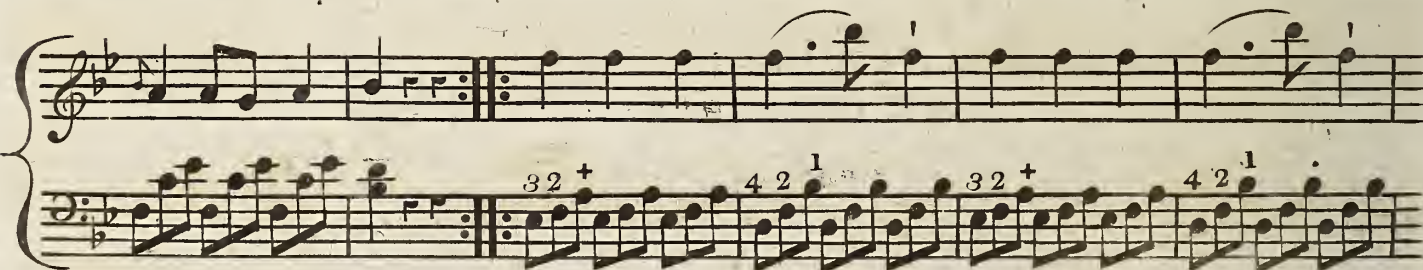


In ascending the Thumb before the short Keys,  
in descending the Thumb after the short Keys.

Modulation in the Key of Bb.



Arietta, VANHALL





AIR with Variations

Vanhall 61

This musical score is for a piece titled "AIR with Variations" by Vanhall 61. It is written for a single instrument, likely a harpsichord or spinet, in a 2/4 time signature with a key signature of one flat (B-flat). The score is organized into nine systems, each consisting of a treble clef staff and a bass clef staff. The first system introduces the main melody in the treble and a simple accompaniment in the bass. The second system continues the melody with some grace notes and a more active bass line. The third system features a more complex treble line with slurs and fingerings (1, 2, 1+2, 1) and a steady bass accompaniment. The fourth system is characterized by a dense treble line with triplets and slurs, while the bass line remains relatively simple. The fifth system shows a treble line with slurs and a bass line with triplets and slurs. The sixth system features a treble line with slurs and a bass line with triplets and slurs. The seventh system has a treble line with slurs and a bass line with triplets and slurs. The eighth system features a treble line with slurs and a bass line with triplets and slurs. The ninth system concludes the piece with a treble line with slurs and a bass line with triplets and slurs. The score includes various musical notations such as slurs, accents, and fingerings to guide the performer.



COCCHI

Adagio Grazioso

The first system of music for 'Adagio Grazioso' consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains several triplet markings (indicated by a '3' in a circle) and dynamic markings such as 'm' (mezzo) and 'f' (forte). The bass staff starts with a bass clef and the same key signature and time signature, providing a harmonic accompaniment with various rhythmic patterns.

The second system continues the 'Adagio Grazioso' piece. It features similar notation to the first system, including triplets and dynamic markings like 'm' and 'f'. The bass staff includes some triplet markings with a '1' above them, possibly indicating a specific fingering or articulation.

The third system of music shows more complex rhythmic patterns in both staves. The treble staff has several triplet markings and dynamic markings. The bass staff continues with a steady accompaniment, featuring some triplet markings.

The fourth system concludes the 'Adagio Grazioso' piece. It features a double bar line at the end of the treble staff, indicating the end of the section. The notation includes various musical symbols and dynamics.

Giga, AVISON

Moderato

The first system of music for 'Giga' by Avison is in 6/8 time. It features a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked 'Moderato'. The treble staff contains several triplet markings and dynamic markings, including 'f' (forte). The bass staff provides a simple accompaniment with a steady rhythm.

The second system of music for 'Giga' continues the piece. It features similar notation to the first system, including triplet markings and dynamic markings like 'p' (piano). The piece concludes with a double bar line.



First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*. Fingering: 4, 2, 1, 4.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Fingering: 3, 1, 2.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*. Fingering: 1, 4, 1.

Menuetto

Section titled "Menuetto". Treble clef, bass clef. Dynamics: *m*, *p*. Fingering: 3, 3, 3, 2.

Cantabile

Section titled "Cantabile". Treble clef, bass clef. Dynamics: *m*, *p*. Fingering: 2, 3, 3, 1, 3.

Final system of musical notation. Treble clef, bass clef. Dynamics: *m*, *p*. Fingering: 3, 1, 3.



Key of E $\flat$ , with a Major or sharp Third.

In ascending the Thumb after the short Keys,  
in descending the Thumb before the short Keys.

Fingering in the Key of E $\flat$ .

In ascending the Thumb before the short Keys,  
in descending the Thumb after the short Keys.

Modulation in E $\flat$ .

Menuetto



1 2 *f* *h*

*h*

VANHALL

Arietta, Allegro

3 1+ 2 2 3 1+ 3 2 2

3 1+ 3 2 2

3 2 3

2 3 4 2 1+ 3

*dim?*

2 2 1+ 2 2 3



EDELMANN

Allemande

Fine

8

D.C.

Schobert

Tempo di Menuetto



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system concludes with a double bar line and the word "Fine" written above the staff.

Trio

The Trio section begins with a 3/4 time signature. It features two staves. The upper staff has a treble clef and contains a melodic line with eighth notes and some slurs. The lower staff has a bass clef and contains a bass line with chords and eighth notes. The key signature remains two flats. The section ends with a double bar line.

The second system of the Trio section continues the melodic and harmonic development. The upper staff features a treble clef and a melodic line with eighth notes and slurs. The lower staff features a bass clef and a bass line with chords and eighth notes. The key signature is two flats. The system ends with a double bar line.

The third system of the Trio section continues the melodic and harmonic development. The upper staff features a treble clef and a melodic line with eighth notes and slurs. The lower staff features a bass clef and a bass line with chords and eighth notes. The key signature is two flats. The system ends with a double bar line.

The fourth system of the Trio section concludes the section. The upper staff features a treble clef and a melodic line with eighth notes and slurs. The lower staff features a bass clef and a bass line with chords and eighth notes. The key signature is two flats. The system ends with a double bar line.

Composed by the King of Prussia

The musical score is presented in six systems, each consisting of a grand staff (treble and bass clefs). The tempo is marked "Allegro" in the first system. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. Hand positions are marked with "R" (Right) and "L" (Left). The piece concludes with a double bar line and repeat dots in the final system.

Allegro

R L

2 2

R L R L

R L R L



Air by M<sup>r</sup> Handel in Bereuice

Affettuoso  
Andante

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 3/4 time. The music begins with a treble clef and a key signature of two flats. The tempo and mood are indicated as 'Affettuoso Andante'. The first measure of the treble staff has a fermata over a half note G4. The bass staff begins with a half note G2.

The second system continues the piece. The treble staff features a half note G4 with a fermata, followed by a half note A4 with a fermata. The bass staff continues with a half note G2, followed by a half note F2. The music is marked with 'h' (hairpins) and '2' (accents).

The third system shows a continuation of the melody. The treble staff has a half note G4 with a fermata, followed by a half note F4 with a fermata. The bass staff has a half note G2, followed by a half note F2. The music is marked with 'h' and '2'.

The fourth system continues the piece. The treble staff has a half note G4 with a fermata, followed by a half note F4 with a fermata. The bass staff has a half note G2, followed by a half note F2. The music is marked with 'h' and '2'.

The fifth system continues the piece. The treble staff has a half note G4 with a fermata, followed by a half note F4 with a fermata. The bass staff has a half note G2, followed by a half note F2. The music is marked with 'h' and '2'.

The sixth system concludes the piece. The treble staff has a half note G4 with a fermata, followed by a half note F4 with a fermata. The bass staff has a half note G2, followed by a half note F2. The music is marked with 'h' and '2'.







